

MEXICO / this month ~ March ~

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# BALLET

MARCH



**Corps of:  
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in the Teatro del Bosque,  
Chapultepec Park**

**New Dance Workshop  
National University Ballet  
in the Palace of Fine Arts**

**See newspapers for details**

# Preview

## WHAT TO SEE, WHERE TO GO IN MARCH

### FIESTAS & SPECTACLES

Chalma, State of Mexico, March 4. Annual religious festival and pilgrimage to the shrine of Our Lord of Chalma, whose sanctuary is in this village. Pilgrims come from all over the surrounding country to worship and to seek miraculous cures. Native dances in the church courtyard.

#### IN THIS ISSUE

A safari to tropical jungles, a jaguar hunt, a tribute to Benito Juárez and the Constitution of 1857...

and  
Our Regular Features

### MEXICO/ this month

Vol. III, No. 3 March 1957

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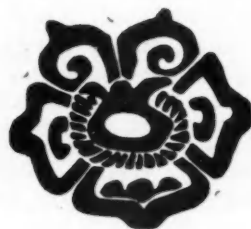
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Actipán, Mixcoac, D. F., March 7. Religious fiesta honoring St. Thomas de Aquinas. Since the 7th is a working day, the celebration this year will be held on Sunday, March 10. Native dances and carnival attractions during the day, and at night, fireworks and a public dance.

Taxco, Guerrero, March 8. Religious festival at the Chavarrita church. Dancers from various parts of the state present *Tecomates*, *Gallitos* and other regional dances. Fireworks at night featuring *Los Toritos*, fashioned in the form of a bull and filled with fireworks. A man straddles the *torito*, the fuse is lighted, and man and bull pursue the spectators. Fun and games.

Villa de Etla, Oaxaca, March 9-13. Combination religious and commercial fair which commemorates the finding, three centuries ago, of an image called Our Lord of the Peñas (Rocks) because it was found in a place named Peñitas. Miraculous powers are attributed to the image. The commercial fair includes the exhibition and sale of regional products, principally carved marble and onyx figures.

Talpa, Jalisco, March 11-19. This is one of Mexico's largest and most colorful religious and popular festivals, centering around the Virgin of Talpa, whose image, like those of the

### OF SPECIAL INTEREST

Saturday 2 to Tuesday 5 — Carnival in Oaxaca, Oax. Tuesday is the big day with a costume contest, parade of allegorical floats, and a serenade and dance, all in the Jardín de la Constitución; culminating with a masked ball (by invitation only) at 10 pm in the Governor's Palace.

Sunday 3, 17 and 24 — Automobile races, (See Sports).

Monday 4 — Annual pilgrimage to the shrine of Our Lord of Chalma, State of Mexico. (See Fiestas & Spectacles).

Monday 4 and Wednesday 6 — in the Palace of Fine Arts, at 9 pm, concerts by the Viennese Octet.

Until Thursday 28 — Italian Industrial Fair at the National Auditorium, Paseo de la Reforma. Products to be exhibited include foods, machinery, glassware, ceramics, fabrics, leather and jewelry.

Monday 11 to Tuesday 19 — Religious and popular fiesta in honor of the Virgin of Talpa, at Talpa, Jalisco, one of Mexico's most colorful festivals. (See Fiestas & Spectacles).



Until April 2 — Comprehensive exhibit of the engravings of José Guadalupe Posada, renowned Mexican satirical artist and political lampooner of the early 20th century. At the Rancho del Artista, Av. Coyoacán 957.

Tuesday 19 — San José's (St. Joseph's) Day, celebrated with fiestas throughout the Republic, in every town named San José or of which San José is the patron saint.

Thursday 21 — Birthday of Benito Juárez. Huge celebration in the town of his birth, San Pablo Guelatao, Oaxaca.



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Virgin of Zapopan, San Juan de los Lagos, and Pátzcuaro's Our Lady of Health, is fashioned of cornstalks. Situated between Puerto Vallarta and Guadalajara, Talpa is in the peculiar position of being almost inaccessible by highway; however, the thousands of pilgrims have their choice of walking or riding a burro, on one hand, or flying in on a DC-6, on other This is the region from which come the ingenious and beautiful *chicle* (chewing-gum) sculptures.

Cuyutlán, Colima, March 15. On this date Spring Festivals, which last until May, begin in this small and picturesque seaport, a short distance from the city of Colima. Fishing tournaments, regattas, swimming contests and dances.

Jiquilpan, Michoacán, March 18. Celebration of the anniversary of expropriation of foreign-owned oil properties. Jiquilpan is the birthplace and present residence of General Lázaro Cárdenas who, during his term as President, decreed the nationalization of the petroleum industry.

Antiguo Morelos, Tamaulipas, March 18. Traditional popular fair. Entertainment includes horse races, *jaripeos*, cockfights, regional dances, fireworks and carnival attractions.

Ciudad Victoria, Tamaulipas, March 19. Popular fair which begins on St. Joseph's day. *Verbenas* in the parks, open-air concerts, native dances including the famous *matachines*, and balls in the salons and social clubs.

**ART**

Galería Antonio Souza, Génova 61-2. The showing of Alice Rahon's series of oils, entitled *The Cats*, will continue.

Galería Carmel-Art (Restaurant Carmel), Génova 70-A. Abstract wood and clay sculptures by César Sazueta.

Galería Central de Arte Moderno, Juárez 4. Collective showing of the works of Rivera, Charlot, Dr. Atl; water-colors by Ignacio Beteta.

Galería de Arte Contemporáneo, Américas 12. Collective exhibition by contemporary painters.

Galería de Arte del Rancho del Artista, Av. Coyoacán 957. Exhibition of the works of the famous Mexican engraver, José Guadalupe Posada, will continue until April 2.

Galería de Arte Mexicano, Milán 12. Guillermo Meza's painting exhibit continues, to be followed by the works of caricaturist Alvaro Carrillo Gil.

Galería de Artes Plásticas de la Ciudad de México, pergola in the Central Alameda. Oils by Héctor Correa Zapata.

Galería de Artistas Unidos, S. A., Londres 87, upstairs. Permanent collective showing of the works of members, who include Xavier Guerrero, Chávez Morado, Siquielros and Rosendo Soto. Monthly auction of paintings and lithographs.

Galería Diana, Reforma 489. Original Mexican sarapes by Jean Varon.

**MEXICO CITY**



**Galería Diego Rivera, Ignacio Mariscal 79.**  
Permanent exhibit of the works of Diego Rivera.

**Galería PEMEX, Juárez 89.** Until March 9, landscapes and folklore paintings by Cuban Hernández Roseaux; March 11-23, Mexican archaeological photographs by Otto Done.

**Galerías Excelsior, Reforma 18.** Watercolors by the Belgian Saverys.

**Galerías Romano, José María Marroqui 5.**  
Collective exhibition of sketches by new artists continues.

**Instituto de Arte de México, Puebla 141.**  
Inauguration of the First Annual Watercolor Salon, with Mexican and foreign artists participating.

**Jardín del Arte, Sullivan Park** to one side of the Monument to Motherhood. Exhibition and sale of the works of young artists sponsored by the Mexican Youth Institute, every Sunday morning.

**Museo Nacional de Artes e Industrias Populares, Juárez 44.** Permanent exhibition of applied popular arts.

**Museo Nacional de Artes Plásticas, Palace of Fine Arts.** Permanent exhibit of murals by Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros and Rufino Tamayo.

## THEATER

**The Chalk Garden** — English drama by Enid Bagnold, will be presented by Players, A.C., English-language repertory group, until March 10, Earl Sennet directing. Beginning March 19, Eugene O'Neill's *Long Day's Journey into Night*. Villalongin 32. 25-31-56. Daily except Monday at 8:30 pm.

**Arsénico y Encaje** — Arthur Kesserling's suspense comedy *Arsenic and Old Lace*. Manolo Fábregas is producer and director, and also takes part in the play, together with Dofia Prudencia Griffel, Fanny Schiller, Yerye Beirut, Oscar Pulido and Ana Berta Lepe. Teatro de los Insurgentes, Insurgentes 1587. 24-58-91. Daily at 8:30 pm; Saturdays at 7:15 and 9:30 pm; Sundays at 5 and 8 pm; closed Mondays.

**Los Héroes no Van al Frente** — Dramatic comedy with a cast of two, by Juan Miguel de Mora, who also directs. With Isabela Corona and Xavier Massé. Teatro de Compositores, Ponciano Arriaga 17. 18-46-76. Daily at 7:15 and 9:45 pm; Sundays at 5 and 8 pm.

**Sabrina** — Samuel Taylor's comedy, translated and directed by Juan Durán y Cashonda. With Carmen Montejó, Anita Blanch, Emilio Gaete and Oscar Ortiz de Pinedo. Teatro del Músico, Plaza de la República and Vallarta. 46-92-52. Daily at 7:15 and 9:45 pm; Sundays, 5 and 8 pm.

**A Su Imagen y Semejanza** — Comedy by Mexican playwright Rafael Solana. Luis G. Basurto directs film star Ramón Gay, Guillermo Orea, Noé Murayama, and movie star Lorraine Chanel in her stage debut. Teatro de la Comedia, Villalongin 32. 35-63-00. Daily at 7:15 and 9:45 pm; Sundays at 5 and 8 pm; closed Wednesdays.

**La Casa de la Primavera** — Fernand Millaud's comedy of youth and

spring madness. With Evita Muñoz, Raúl Farrell, Otilia Larrañaga, Julio Alemán, Pancho Córdoba, Jorge Schwartz and Mari Carmen Vela. Directed by Raúl Cardona and Jorge Landeta. Teatro Ródano, Ródano 26. 11-10-94. Daily at 7:15 and 9:45 pm; Sundays at 5 and 8 pm.

**Almas Perdidas** — Dramatic comedy by Spanish author Horacio Ruiz de la Fuente, starring the Spanish actor Eduardo Fajardo, who also directs. With Carmelita González, Andrea Palma and Joaquín Cordero. Sala Chopin, Insurgentes and Puebla. 11-38-17. Tuesdays through Saturdays, 7 and 9:30 pm; Sundays 5 and 8 pm; closed Mondays.

## MUSIC

**Symphony Concerts** — Spring season of the National Symphonic Orchestra, Luis Herrera de la Fuente, titular director. Guest directors and soloists. In the Palace of Fine Arts. On Friday, March 1, 8, 15, 22 and 29, at 9 pm; and on Sundays, March 3, 10, 17, 24 and 31, at 11:15 am.



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**Viennese Octet** — This world-famous group will present concerts in the Fine Arts Palace on March 4 and 6, at 9 pm.

**Chamber Music Concerts** — in the Sala Ponce of the Palace of Fine Arts, on Mondays, March 4, 11, 18 and 25, at 8 pm.

**Youth Concerts** — First series in the ninth season to be presented by the Asociación Musical Manuel M. Ponce, on Thursdays, March 7, 14 and 28 at 9 pm, in the Sala Ponce of Fine Arts Palace.

**Other Concerts** — in the Sala Ponce of Fine Arts Palace, at 9 pm: on March 20, the National Conservatory; on March 27, the Academy of Opera.

**Accordian Concert** — under the direction of Ernest Thiel. March 25 at 8:30 pm, in Sala Chopin, Insurgentes and Puebla.

**New Theater of Dance** — Season to be presented in Fine Arts Palace sometime in March, under the direction of Xavier Francis. See newspapers for details.

**University Ballet** — Also sometime in March, the Ballet Group of the National University, directed by Magda Montoya, will open its season. Among the ballets to be presented are *La Gallina Ciega*, with music by Silvestre Revueltas; *Cassandra*, with music by Raúl Lavista; *Danzas de la Alegría*, *Testimonio*, and *Judith*. Watch newspapers for dates and programs.

## SPORTS

**Auto Races** — Organized by the Mexican Automobile Federation. March calendar includes: Sunday 3, First Hill Climb to the Volcanoes; open race organized by the Club Radio Volante. Sunday 17, First Cuernavaca Circuit; open race organized by the Morelos C.A.D.E. Club. Sunday 24, Morales Rally. Watch newspapers for routes to be followed.

**Boxing** — Arena Coliseo, Perú 77. Fights every Wednesday and Saturday at 9 pm. Box office opens two hours beforehand.

**Frontón (Jai Alai)** — Frontón Colón, Ignacio Ramírez 15. Every day except Thursdays, at 4:30 pm. Six games and six *quinielas*. Women players using racquets instead of baskets. Admission: 4 and 8 pesos.

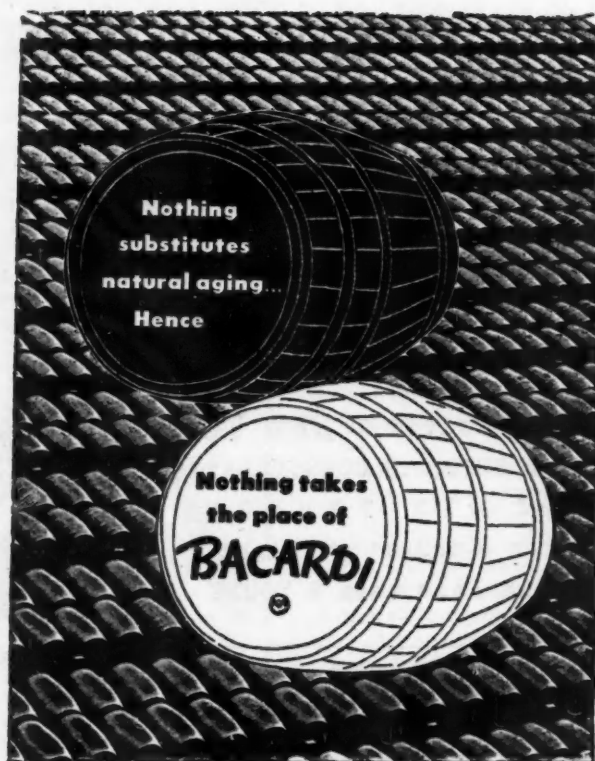
**Ice Hockey** — Arena México, Dr. Lavista 81-A. Second heat of the First Ice Hockey Championship, with matches on Tuesdays and Fridays at 8:30 pm. Three Canadians star on various teams. Admission from 2 to 5 pesos.

**Soccer** — University City Stadium, Mexican Cup Tournament. Games on Sunday 3, 10, 17 and 24, at 12 noon, leading up to semifinals to be played Sunday 31. Tickets available at the Stadium box office two hours before game time.

**Volleyball** — International Men's Series between a Houston, Texas, team and Federal District teams; March 10 to 20.

## HORSES

**Racing** — Hipódromo de las Américas, Lomas de Sotelo, D. F. Races every Tuesday, Thursday, Saturday and Sunday beginning at 2 pm. *Quinielas* in the fourth and last races.



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Classics scheduled for March include: Sunday 3, VI Mexican Horsemen's Association Classic, for 3-year-olds and up, 30,000-peso added purse. Sunday 31, XV Mexican Jockey Club Stakes for 3-year-olds, with 35,000-peso added purse.

**Charrerías** — Every Sunday charros gather at ranches or plazas to demonstrate their considerable equestrian skills. All of the following ranchos are open to the public, free of charge:

Rancho La Tapatia, next to the Molino del Rey, at the west end of Chapultepec Park.

Rancho del Charro, on Ejército Nacional near its crossing with Calzada Mariano Escobedo.

Rancho Grande, just across the highway west of the large bronze statues at the entrance to Mexico City coming in from Laredo.

Charrerías are held regularly at the nearby town of Tlalnepantla, Puente de Vigas, San Bartolo Nacalpan and Atzacapotzalco, on the outskirts of Mexico City.

## BULLFIGHTS

The Big, or Professional, Season in bullfighting continues, with outstanding Mexican and Spanish matadors, and March, from the standpoint of weather, is one of the best months for witnessing the *fiesta brava*.

Plaza México, Ciudad de los Deportes, Av. Insurgentes. Bullfights every Sunday at 4 pm. At least 2, and sometimes 3, *toreros* and 6 bulls.



## OF SPECIAL INTEREST IN COMING MONTHS

**Flower Festival** — In Xochimilco, will be celebrated April 12. Music, dancing, canoe rides and the election of a queen. This fiesta has been held annually for more than 500 years.

**National Forestry Exposition** — under the auspices of the Mexican government, in the National Auditorium from April 18 to May 31.



**Good Friday, April 19** — Passion Play in Ixtapalapa, D. F. People of the village stage brilliant, moving interpretation of the events leading to Calvary.

**Russian Ballet Duo** — with Kovach and Rabovsky, sometime in May. Presentation of Asociación Musical Daniel, A.C., in Fine Arts Palace.

**Pan American Course in Orchestra Direction** — in the Palace of Fine Arts, May 20 to June 25. Free admission to the rehearsals and some concerts of Maestro Igor Markevitch and his students, with the National Symphony Orchestra and the Chamber Music Orchestra of Fine Arts. Organized by the National Institute of Fine Arts.

**Corpus Christi Day, June 20** — Spectacular dance of the *Voladores*, in Papantla, Veracruz, performed by Totonac Indians.

**National Symphony Orchestra** — Eight pairs of Friday night and Sunday morning concerts in May and June Palace of Fine Arts. Directors: Luis Herrera de la Fuente and Igor Markevitch.

**In June** — Josef Fuchs, violinist, and Ann Schein, pianist, will make their first appearance in Mexico.

## San Blas Suitcase

If you are chilled right down to the marrow of your bones and have an uncontrollable desire to pack your suitcase and come south following the sun, think seriously about taking off on highway No. 15, along the west coast of Mexico.

For swimming and fishing in blue waters there are 4 ports, each about a day's distance from the other — Guaymas first; then Los Mochis (beach nearby at Topolobampo); Mazatlán, and finally San Blas, just off the main road west from Tepic; so you can take them in stride and spend a few days in each soaking up the sun. When you reach San Blas, the last port before the road turns in toward the central plateau — Guadalajara and Mexico City — you will find an area that is completely tropical with all the lush beauty that goes with heat and high humidity and lots of rain during the summer season.

From all accounts, from July through September Sadie Thompson would feel right at home — the lightning flashes, the thunder roars and the rain comes down in sheets. That's when most of the residents take to the higher ground of Tepic, capital of the state of Nayarit. But during the rest of the year, especially from November to May, it's a more peaceful place that, as far as scenery goes, might have been transplanted from the jungles of fiction.

Along with sun clothes, bathing suits, suntan lotions and fishing tackle, don't forget insect repellent, because in the late afternoon San Blas hosts swarms of *jejenes*, a kind of gnat that is a lover of tropic climes. And take some ammonia to pour over those places where, despite insect repellent, they got through to you anyway. There are periods, especially from December through March, when San Blas is practically *jejene*-free. So take our advice, and it's compounded of many opinions, the place is so unusual in its tropical beauty that the *jejene* risk is more than worth it.

As for statistics on the 4-port trek to sunshine, adventure and all that, the average temperature during March is about 70° (average of morning, noon and night temperatures).



Recently we paid our occasional visit to a friend who is a descendant of Spanish nobility. Our friend, being invariable in two ways, could only think we had come for further enjoyment of his family glory and to share his bottle of *manzanilla*. Although his wine had so far proved inexhaustible, we were aware that there was nothing left of the family glory except his accounts of it; but he always has a new story.

On this visit, he spoke of a revered uncle: "My uncle — twelve generations back, I think — was a duke in Alfonso's court before Alfonso's sister Isabella became queen. During Alfonso's short reign, he had an affair with a daughter of Philip of Burgundy. There was one meeting between them, one presumptive heir to two thrones, and a good deal of correspondence.

"My uncle was the go-between and the custodian of all the letters. Later, when Alfonso had died, and Phillip had died, and his daughter had died, my uncle was urged by the Spanish court to bring out the correspondence for their merriment. He agreed to do so, and on a grand occasion he did so, at the same time bidding a page to bring him a brazero on which he laid the letters to burn before the court's astonished eyes."

Our friend poured more of his wine for us to drink in memory of his scrupulous uncle, still unnamed and perhaps forever nameless. For our part we sipped, and pondered the mystery of high birth.

It used to be that the threats to personal well-being were rather run-of-the-mill, such as being mauled by a beast or speared by an enemy tribesman. But our more complicated modern existence has multiplied the hazards. For example, we recently heard of a young model whose behind gets rubbed raw from pulling on bathing suits.

Angus

## Letters

### UPPED DOSAGE

...At the suggestion of Angus who tells us that this is the month for counting heads, we'd like you to take note of us. We spend seven weeks in Mexico each summer with a group of 15 to 20 teen-agers from the States who invariably come home shaken and awakened by the experience.

We like everything about your wonderful magazine except that there just isn't enough of it. What are the possibilities for increasing the dosage; there's hardly enough to sustain us from one month to the next.

Alice Feld, Director  
Teen-Age Tours  
New York, N. Y.

All we need is about three more pages of ads. Any suggestions?

### FAIRY TALES

...I note an ad in several U.S. magazines the gist of which is "retire to the Lake Chapala region and live like a king on ninety dollars a month." This basic theory is violently debunked by the Service Officer of the Guadalajara Alvarez Castillo American Legion Post No. 3 and recently by kin of mine who were visiting Mexico and toured the Lake Chapala region.

My kin also ran into several disillusioned *gringos* who had bitten on that

or similar ads. Don't know if MTM is interested in such goings on but the fair name of Mexico gets an awful working over from these aforementioned *gringos*.

L. F. Young  
Camden, S. C.

Yes, we're interested, and yes, we've heard of the type of ads you refer to. It is indeed regrettable if Mexico is suffering as a result for Mexico is in no way responsible for the misrepresentation of facts. It seems to us that the cost of living is low enough, in comparison with the U.S., to be attractive to those who wish to spend a period of time here, without resorting to fairy tales. It is our suggestion that anyone interested in living for a period of months in any one locality should request cost-of-living figures from the Mexican-North American Cultural Institute, Hamburgo 115, México 6, D. F.

### PRIDE

...You do not know how much your magazine has helped me to tell my American clients about Mexico.

I was born in Mexico, however I came to the U.S. when I was two years old.

Thanks to your magazine I understand my native country better now. Reading it has sincerely made me proud to say, "I was born in Mexico."

Florencio J. Ortega  
San Francisco, Calif.

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# person to person



We don't feel very blithe this issue because, just as we were going to press with some art work that included a Covarrubias drawing for ballet, and attempting to contact this artist for conversation on his ballet work, which has been brilliant, we found he was very ill; and then suddenly he died.

The loss of an old friend and respected artist hit many of us here pretty badly; it is always hard to grasp that someone is gone, who only last week was actively at work.

Actively at work, with a steady, amiable rhythm and a scholarly honesty towards what he did, is the way we always knew and will remember Covarrubias. Back there in the hotcha twenties he was *Vanity Fair's* great discovery, and his good-tempered caricatures became standard in the book and an indispensable part of the smart New York scene. Later, Covarrubias turned to the study of ancient art, and became a solidly based and yet imaginative archaeologist. His books on Bali, Tehuantepec, and his forthcoming book on ancient Mexican art, remain prize items in any library.

In ballet, Covarrubias led a group of Mexico's best modern artists, of the

calibre of Carlos Mérida and Julio Prieto, who have contributed much to the development of this art, leaving behind them scenery and costuming always impressive for its charm, vigor and originality.

His last piece of work was the drawing of Benito Juárez published here. The caricature above was drawn many



BENITO JUAREZ  
POR COVARRUBIAS

years ago. Your editor had started a collection of self-portraits and he amiably added this one.

This being the month of Juárez' birthday, and the year of the centennial of the Constitution of 1857, which marks the true emergence of independent Mexico, papers and magazines are full of documents, notes, reminiscences and revaluations of the man and his time. For us, the two carriages — Juárez' and Maximilian's — wheel to wheel in the National Museum, have always been a capsule description and pretty complete explanation of what those dramatic, violent

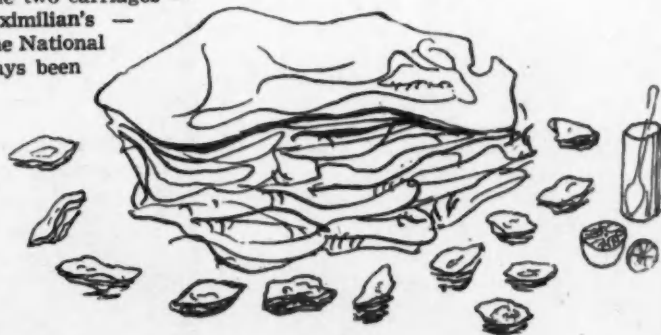
years of conflict were all about. So we've published them on page 9, along with an interesting miniature of Juárez and his wife and, of course, Carlota and Maximilian.

On a recent trip to Mazatlán we met a pair of American sportsmen with stars in their eyes. They were in a condition of gaga wonder due not to Elizabeth Taylor but to what they said was the most incredible, unforgettable, indescribable batch of scenery anyone could imagine, which they had experienced on a jungle trip near San Blas.

Such was their enthusiasm that we took a bus, which for this writer is pretty unheard of but turned out to be not too bad, and rode several hours down to Tepic, and from there on out to San Blas. And then such was our enthusiasm that MTM cohorts, including of course our usual squadron of Indian runners, carrying long cold drinks, were deployed upon this place, coming up with at least one prize photo, our usual zany but accurate explorer's map, and quite a bit of data, historical and otherwise.

Colonel Tex Purvis, who we found camped on the famous San Blas jungle stream, safari-ing a Texas oil man and his gold-and-blond wife, filled us in on what jaguar hunting adds up to, and this is plenty, both excitement and money-wise. He had with him Heriberto Parra, the leading hunter of these parts, who lent us the magnificent set of pictures we're publishing in this issue, along with everything else that we siphoned up.

And it turns out that those soup-plate sized oysters we were telling you about in February, that we thought our art director said he ate somewhere near Puerto Vallarta, were really in San Blas. That gives you the general idea.



## NATIONAL PANORAMA

### THE ECONOMISTS OF MEXICO

as released to MTM by the Bureau of Economic Research, National Financiera, S. A.

Economics is a relative newcomer to the professions in Mexico. In 1929 the first graduate courses in the field were given in the University of Mexico and in 1935 the University's School of Economics was established. The new profession rapidly gained stature and four more graduate schools of economics have since been opened: in the National Polytechnic Institute, the Mexican Technological Institute, the University of Guadalajara and just two years ago, in the Technological Institute of Monterrey.

Far from the "dismal science" of yesteryear, the Mexican economists are a young and optimistic group. Although still relatively small in number the profession is in the front ranks because of the many key positions on the national scene held by economists.

Graduates of all the Mexican schools as well as holders of recognized degrees from abroad are grouped in the *Colegio de Economistas de México*, which has recently undergone a change in its Directive Committee. Lic. Octaviana Campos Salas, Chief of the Department of Economic Studies of the Bank of Mexico, is the new president. Lic. Campos Salas, together with Dr. Alfredo Navarrete, Jr., Director of Economic Research of Nacional Financiera and Lic. Fernando Zamora Millán, Director of Economic Studies of the Ministry of National Economy, form the Commission on Economic Studies.

At the top of the new program of the Colegio is the organization of a National Economic Congress to be held this year (for the first time). The discussions will center around problems in Mexico's developing economy. The Colegio numbers about 160 registered degree holders, and its objectives are to improve technical proficiency and elevate the professional standards in economics.

## News and Comment

### Decentralization

The problem created by increasing concentration of industry, commerce and economic activity in general in the Federal District, Monterrey, and a few other highly developed places in the country, never fails to get prominent mention in any report on Mexico's economic status. This sort of moth-to-the-flame movement has brought about tremendous population growth in some areas with resultant dislocations, depopulation and economic abandon in others, all adding up to a stumbling block in the overall economic progress of Mexico.

Early last month in Mexico City, a group called the Commission for Economic Development, sponsored by the Ministry of Economy and composed of leading industrialists and bankers, made a rapid survey of the picture and came up with some concrete suggestions. Also invited to give the benefit of their experience were members of Development Commissions from the states of Connecticut, Oklahoma, Virginia and Arkansas.

Suggested solutions were not new: increased financial inducements through lowered tax rates and increased borrowing potential, improved transportation means, training schools to provide more technicians, a thorough investigation of each region's possibilities, and then a coordinated effort to make these facts available to industry, both Mexican and foreign, interested in either new plants or expansion.

What was newest, however, was the down-to-earth, shoulder-to-the-wheel dispatch with which the meetings worked. A permanent National Committee, local sub-committees, a publicity organization, and a pilot project were recommended. A group of the Committee members is now slated to attend the May meeting in Louisville, Kentucky, of all officials of U.S. development organizations.

'57

Celebrations honoring both the Constitution of 1857 and that of 1917 began on February 5, the day of the signing of the 1917 Constitution. The two documents, so intimately linked that "The Constitution" almost means either or both, were commemorated with joint honors throughout the entire country. In the Zócalo in Mexico City, one-half million people joined President Ruiz Cortines in paying tribute to the two constitutions. Fifteen thousand children from the 4th, 5th and 6th grades sang the national hymn in one giant chorus; the name of the largest Revillagigedo Island (see MTM, Feb. 1957) was changed to that of Benito Juárez; commemorative coins were struck and sold; and the U.S. House of Representatives took the opportunity to pay tribute to Mexico's Constitution in particular and her social and economic progress in general. Next date for celebrating the centennial will be March 21, the birthday of Benito Juárez, the Mexican President who guided the Constitution of 1857 into existence (see page opposite).

### Good Neighbors on Wheels

Some 450 trailerites in 200 trailers crossed the border at El Paso on January 15 and are still moving along. It's a sight that usually stops all traffic, and involves organizational and logistics problems that so far, on this the 5th such visit of Wally Byam's trailer caravan to Mexico, have been solved through the combined efforts of caravan members (policemen, firemen, doctors, chaplains, etc.), local Mexican officials, the Mexican Travel Department, and the hospitality and delighted interest of towns along the route. For a little town, moreover, it is a real economic shot in the arm when the caravan passes through: after a Friday (market day) shopping spree in Toluca, purchases were totaled up and it was found that caravanites had left 11,000 dollars behind.

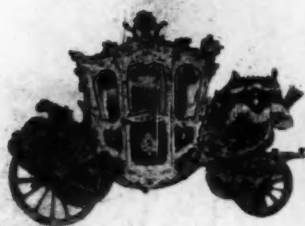


## in Marsh

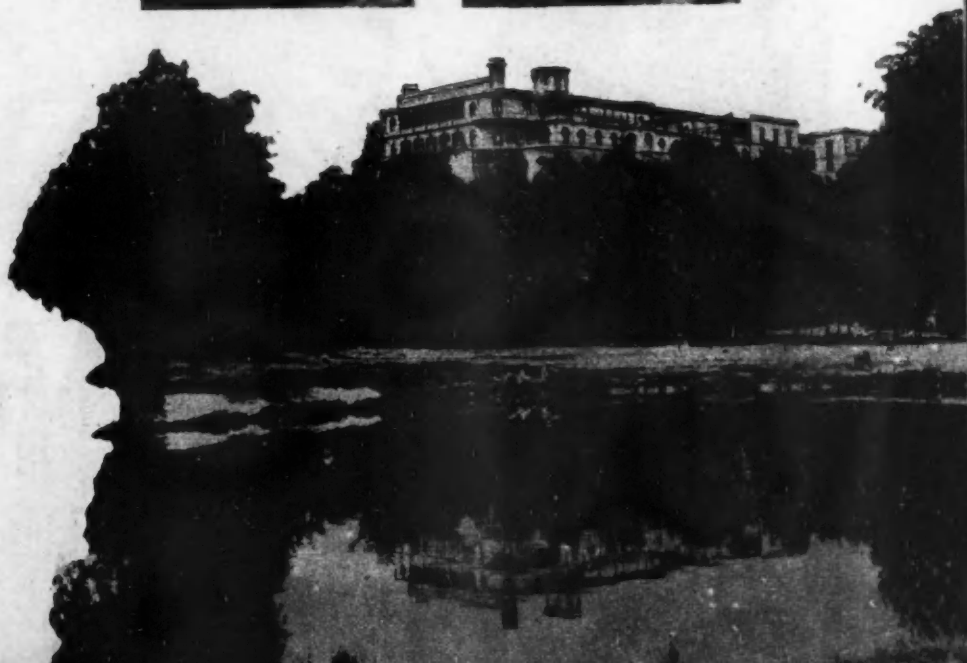
This month the birthday of Benito Juárez, Mexico's great Indian leader, focuses attention on the dramatic clash of Europe and America, in which Maximilian lost his life and the Reform Constitution of 1857 was born. Mexico is celebrating that centennial this year.

One hundred years ago, while Maximilian and Carlota played at being benevolent sovereigns, a plain black carriage rolled relentlessly through the dusty trails of northern Mexico. The black buggy was the symbol of a man and the man was the symbol of his country and its Constitution. He

*(Continued on page 24)*



If the black coach at the top was a symbol of Juárez and the Republic, then the gaudy carriage below was certainly a symbol of the Hapsburgs and their story-book kingdom. Their portraits at the right, above Chapultepec Castle (now a museum), were painted at the height of their tragic reign.





The pujadera, in the hands of an expert, can cough and grunt like an amorous jaguar. Made from a hollow gourd, goatskin and waxed horsehair or deer tendon, it is used to lure jaguar up for a close shot.

Photo courtesy Heriberto Parra



Photos Col. Tex Purvis

The tracks shown above are of a good sized jaguar running hard but tired — notice the dirt kicked up in front of the tracks. Below, Heriberto Parra, professional hunter, checks the killing shot.







Photos courtesy Heriberto Parra

A jaguar is dangerous as long as breath remains. Below, the guide, Heriberto Parra, approaches warily, machete in hand.

*By Toss Olsen*

The jaguar had been hit three times and one of the .357 magnum slugs had exploded his heart. But his over-size lungs still had enough oxygen to carry him 200 yards beyond the ring of dogs and men. There he died.

Herb Klein, topnotch American hunter, killed this one. After the hunt he called the jaguar the world's toughest game — and Klein has hunted African lion and Bengal tiger.

As cunning as a coon and more dangerous than a grizzly, the *tigre*, as Mexicans call the big spotted cat, is wide-chested with a big heart. His blinding speed has often caught dogs still looking up to an empty branch while the *tigre* slashes into them.

A mountain lion will take to a tree and stay there when the dogs get too

(Continued on page 23)





An old Spanish town, enclosed in Afro-Indian thatch, surrounded by palm forests, at the edge of the Pacific. A lagoon, rivers and jungle, alive with fish and game... this is San Blas.

Photo Marianne Goeritz



This beautiful photograph, taken in the jungle stream that starts from the sweet-water springs near Matanchen, in the San Blas neighborhood, captures the strange, exotic beauty of these tropics.

# report on san blas

Tropics... such as you see in the movies with the Jungle Boy swinging on the llanas; deer trotting to the side of the road and parrakeets rustling overhead, and at night, sometimes, the roar of jaguar. A lagoon with salmon-colored flamingos, cranes, wild duck, and powder blue waterbirds that you wonder could they be the storied blue heron; jungle brooks, with everything seen crystalline double; orchids sprayed overhead and water lilies majestically floating downstream.

A town, thatch-roofed mostly, set off by giant palms in avenues and groves, and up on the cliff the ruins of a Spanish fort that once held off pirates lying in wait for the famous Chinese galleons of the sixteenth century... the remains of shipyards and vaults... bells about which Longfellow wrote a romantic, crusading poem... and inside the cliff, beginning from where the sea once washed against it, a steep passageway up, secret and dangerous, in as wild a setting as if Edgar Allen Poe had invented it.

And smoothly, beautifully rolling in, the sea, green along miles and miles of sunlit sand. Here and there a little boat; off in the distance maybe, a freighter, and along the beach of Ma-

tanchen, where the Spaniards first settled, nothing now but fishermen's shelters and eating places, where you can get... well, anyway, this is San Blas, a short drive from the Pacific highway that comes south from Nogales, and yet almost as unvisited as if accessible only via safari.

You have to be very determined to go, otherwise word of mouth will stop you with the story of discomforts and *jevenes*, or man-eating gnats. As a matter of fact, there are two comfortable hotels and pretty good food,

especially on Matanchen beach (no iced champagne, however), but the gnats are true and, though jeeps and helis are now energetically exterminating pests in this area, reports from the front are that you take repellent and use it. This is a battle that goes on pretty much only at dusk, and not as a rule in the winter or early spring months. But even so, for our money — if it's sheer extraordinary beauty — wild, exotic, strange, that happens to move you, or if you're a manic fisherman, or a hunter, then turn off at Kilometer 29, just north of Tepic, and take two-three days in this place. The drive alone, through palm forest (skyscraper palms), is unforgettable.

As we have already indicated, San Blas is anything but fashionable. It looks at first impression like an African village, but it is larger than that

(Continued on page 16)







EXPLORER'S MAP OF TROPICAL SAN BLAS,  
COASTAL TOWN ON THE EDGE OF THE  
JUNGLES OF NAYARIT. DRAWN FOR  
MEXICO/THIS MONTH BY V.R. MACHA

- 1.- MUNICIPAL PALACE 2.- Church.  
3.- MARKET. 4.- CONTADURÍA IN -  
THE RUINS OF THE ANCIENT TOWN OF  
SAN BLAS. 5.- BEACH LUNCH STANDS,  
GIANT OYSTERS. 6.- PORT AUTHORITY...  
POST OFFICE. 7.- PORT... Lighthouse.  
8.- ENTRANCE TO JUNGLE INLETS.





## SAN BLAS

(Continued from page 13)

and downtown consists of solid low-lying adobe buildings, prosperously pastel colored. On the beach there are many dressing-shacks and once-a-year bungalows, as well as one or two structures aiming at being luxury-type. In Matanchen, a few miles away through jungle (the road's all right, but country-wide and dirt) there is only the magnificent curve of the bay and a few thatched places. A few minutes from here there is a camp, where hunters often stay for a try at deer, wild pig, or smaller game, or the difficult, dangerous *Señor Tigre*. This is also a landing dock from which flat-bottomed paddle boats take you through the jungle to the springs that feed the incredible stream.

Access to San Blas is by car only (and buses from Tepic). Private yachts and cruisers sometimes put in for a look-see, too. If you're the lucky owner of one of these craft, you might want to remember that the Spaniards found Matanchen a very good harbor. As a matter of fact, San Blas was originally founded there, but moved up because the cliff offered better emplacements for its protecting guns.

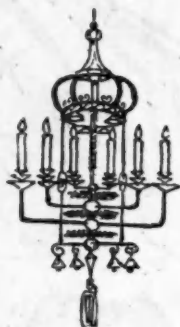
In those days, San Blas was New Spain's closest connection with its colonies in California. Father Kino and Friar Junipero Serra both embarked from here. In Tepic, in the church attached to the former Franciscan monastery, there is a "Green Cross" — grass in an enclosed courtyard — which it is said sprang up at the time, and has remained alive since, and good for what ails you.



# The Bells of San Blas

By Henry Wadsworth Longfellow

(This was Longfellow's last poem.  
The final verse was dated March 15,  
1882, and the poet died on March 24.)



What say the bells of San Blas  
To the ships that southward pass  
From the harbor of Mazatlán?  
To them it is nothing more  
Than the sound of surf on the shore.  
Nothing more to master or man.

But to me, a dreamer of dreams,  
To whom what is, and what seems,  
Are often one and the same;  
The bells of San Blas to me  
Have a strange wild melody  
And are something more than a name.

For bells are the voice of the Church;  
They have tones that touch and search  
The hearts of young and old;  
One sound to all, yet each  
Lends a meaning to their speech,  
And the meaning is manifold.

They are a voice of the Past,  
Of an age that is fading fast,  
Of a power austere and grand;  
When the flag of Spain unfurled  
Its folds o'er this western world,  
And the Priest was lord of the land.

The chapel that once looked down  
On the little seaport town  
Has crumbled into the dust;  
And on oaken beams below  
The bells swing to and fro,  
And are green with mould and rust.

"Is, then, old faith dead,"  
They say, "and in its stead,  
Is some new faith proclaimed,

That we are forced to remain  
Naked to sun and rain,  
Unsheltered and ashamed?

"Once in our tower aloof  
We rang over wall and roof  
Our warnings and our complaints;  
And round about us there  
The white doves filled the air,  
Like the white souls of the saints.

"The saints! Ah, have they grown  
Forgetful of their own?  
Are they asleep, or dead,  
That open to the sky  
Their ruined Missions lie,  
No longer tenanted?

"Oh, bring us back once more  
The vanished days of yore,  
When the world with faith was filled;  
Bring back the fervid zeal,  
The hearts of fire and steel,  
The hands that believe and build.

"Then from our tower again  
We will send over land and main  
Our voices of command,  
Like exiled kings who return  
To their thrones, and the people learn  
That the Priest is lord of the land!"

O, Bells of San Blas, in vain  
Ye call back the past again!  
The past is deaf to your prayer:  
Out of the shadow of night  
The world rolls into light;  
It is daybreak everywhere.



Photo courtesy CARE

# CARE

By Marilú Pease

Helping people to help themselves find new ways of living and working is the principal objective aimed at by CARE in Mexico. To see some of this first-hand, Mary Elmendorf, the organization's representative in Mexico, accompanied Robert Bennett of the New York CARE office on a recent tour.

The first place visited was Casas Blancas, a small village near Lake Pátzcuaro, which for many years was flooded periodically. With the aid of teams from CREFAL (the United Nations' first Regional Training Center for Fundamental Education; at Pátzcuaro), the entire village was moved to a hillside and rebuilt. The new houses are attractive, each one has a small garden plot, and an artesian well in the center of the *pueblo* supplies good drinking water.

Dr. Gerhard Salomon, representative of the International Labor Organization of the UN, and at present attached to CREFAL, explained the work he is directing in this and half a dozen neighboring villages, and how the kits which CARE has donated are being utilized. These kits consist of shoemaking equipment, carpentry tools, sewing machines, midwife kits, metal plows, and books for children and adults. And now the villagers have put in a request for a barber kit. As their lot improves, they seem also to want to improve their appearance.

"You would never believe," Dr. Sa-

(Continued on page 22)



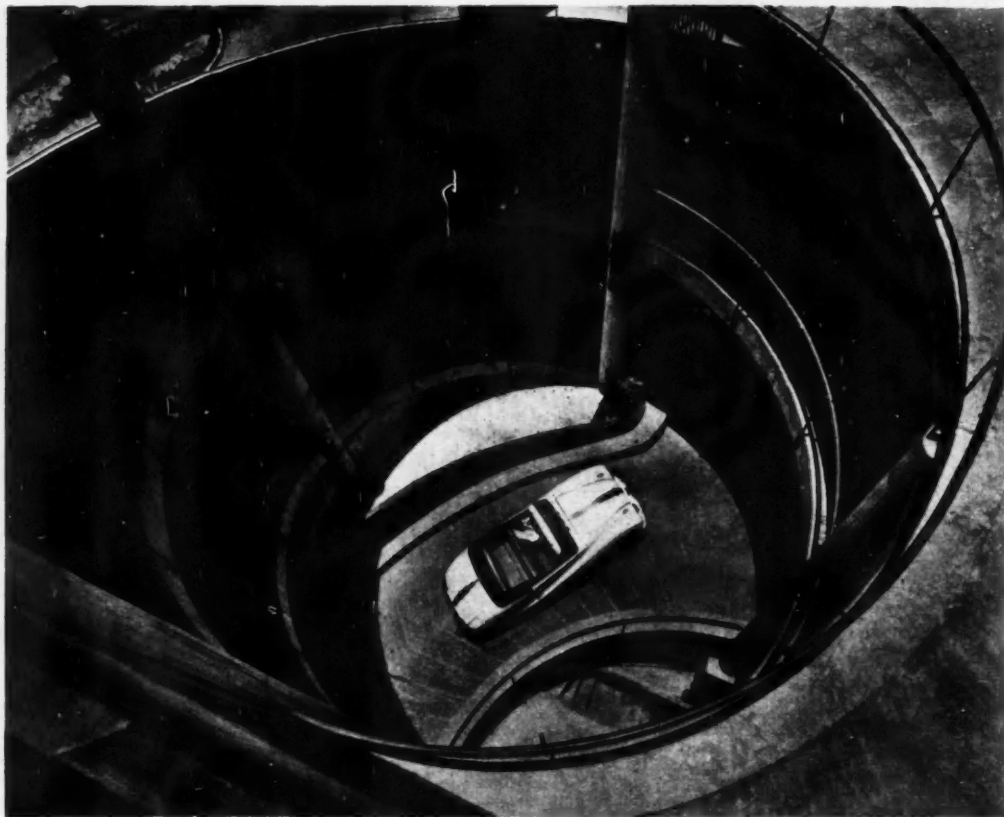
Photos Marilú Pease, courtesy CARE

CARE in Mexico concentrates on gifts of equipment, tools, books. Left, Mrs. Mary Elmendorf, CARE representative in Mexico, delivers gift of scientific books to cancer wing of Children's Hospital in Mexico City. Above: Long-time favorites of American children, with Spanish texts pasted in under the pictures, are a widely welcomed gift.

Once convinced that a steel plow would not chill the soil and prevent germination, the campesinos were eager to use time-saving metal plows.







Modern and functional, this dramatic design for a garage car-ramp is by V. Kaspé.

## SPOTLIGHT *on Architecture*

*Four Thousand Years of Mexican Architecture*, a giant omnibus which was released last month jointly by the Society of Mexican Architects and the National College of Architects of Mexico, is an outline of Mexico's architectural history in four languages, nine sections, and 330 pages, nearly all plates.

This amount of space might be considered ample to deal at least fairly comprehensively with the subject, but, such is the variety and wealth of Mexico's building through the centuries

that it gives one the impression of the briefest summary.

Building has, from the beginning of human history here, been one of Mexico's principal activities and major artistic preoccupations. Strength and boldness of imagination, sweep and freedom in conception and execution, are characteristic of the way this art has been practiced in almost every epoch.

A stranger in Mexico today is attracted at once, and impressed by, the amount and variety of modern build-

ing here, as well as by its freely individualistic multiplicity of ideas. The creative strength and richness of a land of artists repeatedly find themselves best expressed in terms of volume and plane, going back also, again and again, to the solid beauty of rock.

The book is itself expressive of a people that thinks primarily in plastic terms, for it tells its story almost entirely with pictures. The text serves merely to identify the building, giving it time, place, and historic character.





Santa María Tonantzintla, near Puebla. Bas-relief in stucco lines the entire interior of this famous little church, blazing with Indian color, a Mexican translation of Spanish baroque.

Photos courtesy Sociedad de Arquitectos Mexicanos



Modern Mexican architecture often goes back to pre-Spanish structures for materials, lines. Above, detail of pyramids of Teotihuacán, near ancient ball courts; below, modern ball courts at University City. Designer, Arq. Alberto T. Aral.

but no attempt at all is made to theorize or explain developments or ideas. You may read the story for yourself, as you turn the pages, and will almost surely be tantalized by it, as if each section were merely a glimpse of a whole body of buildings and ideas; which is indeed the case.

It is, however, a successful attempt to provide at least an index of Mexican architecture and is a book that should be included in every major library on either Mexico or architecture as such.



## THE ARTS

### Muratta

On a recent trip to Japan the Mexican collector Dr. Alvaro Carrillo Gil saw a show with some pictures that interested him. The signature, Muratta, didn't ring any bells among his Japanese friends, but a few days later the artist turned up, telepathically probably, at Dr. Carrillo Gil's hotel.

The range of work that the collector then saw at Muratta's house impressed him so deeply that he insisted on bringing it to Mexico for a show, where it pleased the critics and enchanted fellow artists, with its subtle play of color and texture and light. From here, New York picked him up and an exhibit is scheduled there shortly.



La noche. Oil by Muratta.

### Michel

Somewhat of the same artistic family as Muratta, sensitive, subtle, and a master colorist, Alfonso Michel is also, like the Japanese, an "artist's artist." He is always flawless technically, pleasing in color, interesting and sometimes provocative in design.

Everything he paints, such as his characteristic still-lives, establishes, as he says, a difference between the "worked" and the "painted" picture.

His art is a genuine projection of baroque at its most flamboyant.

His exhibition, scheduled for this month at Inez Amor's gallery, Milán 18, is well worth the time of anyone who enjoys and values good painting.

Mandolina. Oil by Michel.





# Posada

Don Pancho Cornejo, artist, decorator, and genial bon vivant who owns the Rancho del Artista, where sometimes the show is pictures and sometimes firecrackers, but always fun and fiesta, has done an extraordinary, scholarly job and presents, throughout this month, what could be called a definite show of the works of José Guadalupe Posada, popular engraver.

Posada, who was born in the always unruly, freethinking town of Aguascalientes, began his career as an engraver, doing caricatures in the 19th century French manner, for satiric papers of about 1890. As his style evolved and his political interests broaden-



**Clerical Supper.** In this engraving, Posada first reveals both his personal vigor in style, and his revolutionary outlook.

ed, he moved to the capital, where he went to work for the Vanegas Arroyo family, which has long been the printing house publishing street ballads, almanacs, and edifying or horrifying poems and stories.

Posada's work tied into the early revolutionary agitations that ended by overthrowing the Díaz dictatorship. Artistically, he developed from the Forain and Daumier pattern into slashingly vigorous originality and strength — with tenderness — since



This is an example of Posada's earliest work as a caricaturist. European influence clearly dominated his first style.

unequaled. He was discovered as what has been called an "art artist" by Dr. Atl, who in 1921 put together for the first time, a survey of Mexico's folk expression. Later, Jean Charlot did intensive research and selection of Posada's best plates, which were published by Frances Toor.

Cornejo, with the assistance of Fran-

cisco Díaz de León (also from Aguascalientes), Mexico's outstanding authority on graphic arts and no slouch as an engraver himself, has put on a show that traces Posada's life and development, and includes examples of his best work. It is a must-see for anyone interested in Mexican art, history or folk expression.



The Mexican Madonna, Posada's most famous engraving, was done at the height of his matured powers.



lomon told us as he introduced the man working at a cobbler's bench in the cooperative shoemaking shop, "that only a year ago this man was close to death of a liver ailment, and was also the village drunkard. He was too sick to work out in the fields, and had no way providing for his family. But — after he learned to make and repair shoes, he came to life." And indeed, the shoemaker proudly showed us what he had learned to make... everything from tire-soled *huaraches* to special shoes for football players, complete with wooden cleats. He told us too that he was waiting for the village to get electricity so that he could work at night as the days were never long enough!

The cooperative carpentry shop found itself flooded with work when the site of the village was changed to the hillside. Window frames, doors and beams were cut out for the adobe houses, and now simple furniture is being made, such as tables, beds and chairs. The school children are also using the carpentry tools to mend their

tables and benches, and to learn general carpentry.

Casas Blancas is on a fertile slope, and so, with more water now, and an agronomist teaching irrigation, the farmers are planting hybrid corn and adding needed vegetables. The metal plow donated by CARE is rapidly taking the place of the wooden plow which was in use for so many years. One of the problems which faced the agronomist was to prove to the Indians that the steel plow does not chill the soil and prevent germination — a widely-held superstition in Mexico — but instead prepares the earth better and increases production.

Another interesting village was Encarnación, in the Municipality of Chupicuaro, state of Guanajuato. The site of this *pueblo* was likewise changed to rescue it from floods.

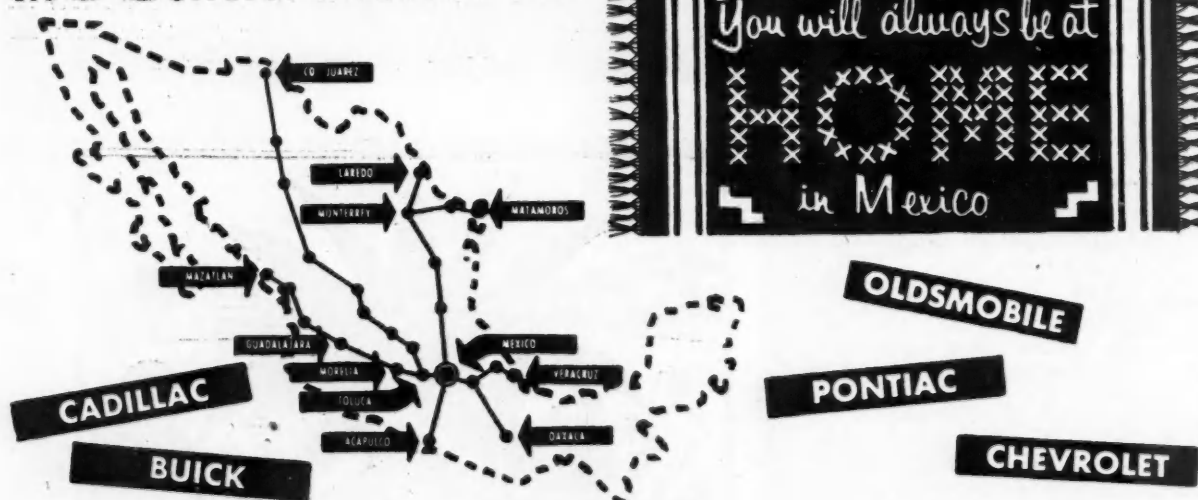
Encarnación is a village of approximately 200 families. The rural school is in the central plaza, and is the headquarters and home of the Rural Cultural Mission team sent out by Mexico's Ministry of Education. It is also used by the judge who acts as

mayor. The Mission consists of nine technicians in basic elements of fundamental education, who have been assigned to work in Encarnación (as well as in two neighboring hamlets) for one year, at the request of the people there. It includes a Mission chief, who is a teacher; a home economics demonstrator, nurse, music director, agricultural expert, carpenter, master mason and directors of small industries and recreation.

The CARE equipment donated to this village included a plow, two sets of hand tools, a midwife kit, sewing machine, carpentry tools, playground equipment and children's books. These materials are used by the technicians in their program, and will be left with the villagers when the team moves to a new area.

At the present time there are 91 similar teams working in Mexico, teaching the rural people with equipment donated by CARE. Thus Mexicans and foreigners, feeding native needs and skills by outside techniques and tools, together integrate new bases for modern living in Mexico — on the principle of helping people to help themselves.

In a General Motors Car



because General Motors—with  
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is at home throughout the Republic

## JAGUAR

(Continued from page 11)

close. A *tigre* will run up for a look and a breather, but if the hunter lags behind his dogs too far he will find most of them dead and the jaguar gone.

A *tigre* is born knowing all the tricks of the trail. He will double back, wade streams and splash noisily through an alligator-infested river or estuary. When the excited dogs surge into the water the aroused alligators are waiting.

Heavy, third largest of the cat family, the jaguar eats a lot. Unlike most wild animals his tastes are all-inclusive. He swims underwater to catch turtle, and knows how to scoop oysters up from their bed. A sheep tastes as good as deer. One given area will not support many of the big cats, and local ranchers and hunters know how many *tigres* are in the locality by the kill.

Hunters have developed many techniques. All of them work some of the time, and none of them all of the time. Good dogs are mandatory although once in a while a rancher may get an accidental shot. Colonel Tex Purvis, Mexico hunter and outfitter, prefers to search a section systematically, his dogs pushing the cat from one area to another until the *tigre* decides to stop and fight.

Sometimes during the winter months, mating season in the jungle country, a *pujadera* is used to call the beasts. You could call it a tiger hunter's rock'n roll. The instrument is a gourd with goatskin stretched over one cut end, and a deer tendon tied inside. The hunter reaches inside the open end of the gourd and strokes and strums on the tendon. Sometimes a little tree owl will answer with his perfect imitation of a jaguar's cough, moan or roar. Once in a while two tiger hunters will serenade each other all night long with their beautifully played *pujaderas*. And occasionally the *tigre* himself will slide through the darkness, snuffing and snorting his answer. Once a caller surpassed his musical talents and two jaguars called back — each from different compass points. The caller threw his *pujadera* away and began shooting. One *tigre* at a time is enough.

The north-of-the-border hunter should bring any short-barreled, heavy-calibre rifle. The heavier the cartridge the better. Purvis prefers a .357 magnum revolver because of its stopping power and ease of handling at close quarters in the tangled jungle country. Most kills are made under 30 feet. Purvis has hunted with archers and would rather have a companion put a broadhead arrow from a 75-pound bow into a jaguar than a slug from a rifle. The reason, he says, is that a heavy shaft will drive a broadhead with more impact than the average rifle drives a bullet, and the shaft keeps the wound open and flowing. Where a lung shot with a rifle bullet will seal, an arrow will keep the wound open and collapse the lung and the *tigre's* killing power along with it.

Bring changes of hunting clothes, ammunition, camera — a telescopic lens is recommended if you know how to use it quickly — as well as all the other personal effects that you usually take into the field.

Unless you have a friend who knows jaguars and the hunting area and who will hunt with you, do not go out without a competent guide. The only jaguar men in Mexico who hunt professionally are Purvis, who coordinates the hunts and often acts as a guide, and Heriberto Parra, who knows the coastal jungle area around Tepic like no other. Parra is Purvis' top guide for that area and the two sometimes take a party together. It is expensive. But you will have what comforts are available and — well, it's worth it to most who go after this kind of game.

A jaguar hunt is a lonely one. You will not see any game until you flush the big cat himself. The dogs and the jaguar will scare all game out of your path. If you can read signs, you will know what is happening, but you won't see much else.

A jaguar is not an easy trophy. Between 1869 and 1952 only ten men were listed with the Boone and Crockett Club as having killed jaguar. If you want a comfortable hunt with a lot of shooting, stay away from jaguar. If you want to add your name to the Boone and Crockett list, head south. Mexico still has more tigers than men who know where and how to get them.

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in any weather -

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your motor...  
more savings in  
your pocket

## BENITO JUAREZ

(Continued from page 9)

was a full-blooded Zapotecan Indian. His name was Benito Juárez, and he was pulling the papier-maché empire of the Hapsburgs apart.

Never was there a greater difference in antagonists. Maximilian and his lovely bride Carlota were charming products of an educational process designed to fit them to be story-book monarchs. Benito Juárez was born in the village of San Pablo Guelatao in the mountains of the state of Oaxaca. Orphaned at four, he tended goats for an uncle until at the age of 12 he ran away to the state capital. There he learned to speak Spanish, and later a Franciscan Father taught him to bind books — and to read them.

By the time Juan Alvarez and Ignacio Comonfort had begun the era of the Reform with their Plan de Ayutla, Benito Juárez had become a lawyer, then a liberal party member, and finally had proven himself as an able and honest governor of his own state, Oaxaca. And when the liberal forces finally triumphed, the new President, Juan Alvarez, appointed Juárez as his Minister of Justice.

The Church was a political power which enjoyed many special privileges, such as its own courts to try clergymen accused of criminal or civil offenses, exemptions from taxes, and the exclusive control of education. The military also enjoyed immunity against civil trials of military personnel. Benito Juárez launched the attack against both Church and military, abolishing special privileges.

Supported by the military as well as by the large landowners, the Church struck back. The liberals retaliated through the Lerdo law that touched off the bloody War of the Reform. The clergy fought harder. They tried excommunication and, when the Constitutionists held firm, clergy-inspired revolution broke out in Puebla and then throughout San Luis Potosí, Michoacán and Tlaxcala, but was quickly brought under control and the revolutionaries pardoned.

In the lull that followed, the new Constitution was written. It listed the fundamental rights of man and was a declaration that this was to be a government that could not be changed by pronunciamientos or revolutions.

The Archbishop of Mexico immediately announced that every official who swore allegiance to the new Constitution would be denied the sacraments until he had first publicly repudiated his oath. Felix Zuloaga headed an armed movement in favor of a Comonfort dictatorship. When Comonfort hesitated, Zuloaga took the capital, disbanded Congress, and imprisoned both Juárez and President Comonfort. The vacillating Comonfort accepted, then rejected, Zuloaga's proposal, and finally managed to free Juárez before he fled into exile in the United States.

Under the Constitution, the president of the Supreme Court, Benito Juárez, was next in succession for the presidency.

Juárez regarded the War of the Reform as basically a war to save the Constitution and to preserve democratic government. It was to this end that when the Church threw its entire wealth to the aid of the conservatives he decided it must be deprived of its property.

Without the coffers of the Church, the conservatives grew more desperate and seized foreign properties. With these funds they fought on against the supporters of the Constitution. But the liberals were learning. The resources of the Church and of the big landholders diminished and in January of 1861 the black carriage that was to become

Spain and France occupied Veracruz in January 1862, in the name of peace and progress — and to collect monies owed them. When his allies discovered that Napoleon of France had more ambitious ideas, they withdrew. Thus, after three years of bitter internal warfare, Juárez found himself faced with the necessity of defending the bankrupt nation against invasion.

The Mexicans first tasted victory, and on May 5, 1862, decisively defeated the French forces at Puebla. But early in 1863 the invaders renewed their advance on Mexico City. Juárez withdrew from the capital on May 31. A week later the French made their triumphal entry.

Then Mexican conservatives, at Napoleon's suggestion, offered the crown of Mexico to their most Catholic Majesties, Maximilian and Carlota, who were persuaded to accept only because figures were presented to them purporting to show that a vast majority of Mexicans were pleading for the young Hapsburgs to govern them.

The court they established was something that had not been seen before anywhere on earth. Maximilian, in the midst of a country torn by religious strife and economic chaos, set about compiling an etiquette book to guide his fairy-tale court.

Then the war ended in the United States. The French were warned by Lincoln's government to leave Mexico. The backdrops were snatched away and the actors, in the floodlights of Mexican fury, were outlined now against the ravaged country, which rose up against the foreign rulers.

So in 1867 Benito Juárez returned to the capital of his country. In the hard years of his exile, his plain black carriage had carried him from one isolated village to another, always accompanied by trouble — and usually by danger. But he had survived, and so had the Constitution. Mexico entered a new era...

Juárez' first act was to issue a manifesto: "The government has not wanted, nor should it, least of all in the hour of triumph, to inspire any feeling against those who have fought against it... Let us all work together to realize and consolidate the benefits of peace... May the people and the government respect the rights of all. Between individuals as well as between nations, respect for the rights of others means peace."



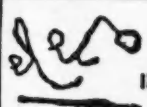
the symbol of the Mexican nation rolled into the capital. The Constitution was safe. Mexico was a nation. Some even thought the bloody fratricidal war was over. But it was not.

In July of the same year, Juárez was forced to suspend payments on all foreign debts for two years, thus antagonizing various European powers who had loaned money to Mexico. A week later civil war broke out in the United States.

Events moved rapidly. England,



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American Embassy, Reforma and Lafragua. Tel. 35-95-00.

American Society, Lucerna 71. Tel. 46-46-20.

A. N. A. (Asociación Nacional Automovilística). Sullivan 51. Affiliated with A. A. A. Services both to members and non-members. Emergency phone number: 35-03-43.

Benjamin Franklin Library, Niza 53. Central Bañeológica, San Juan de León 24. Free information on Mexican spas and health resorts.

Mexico City Daily Bulletin, Gómez Farías 41. Tel. 16-69-60. General tourist information.

Mexican-North American Cultural Institute, Hamburgo 115. Tel. 25-16-54, 25-16-55, 25-16-56.

National Tourist Department, Juárez 89. General travel information.

PEMEX Travel Club, Juárez 89. Highway information. Publishes an excellent auto travel bulletin in English.

The News, Morelos 4. Tel. 21-23-35, 46-69-04, 46-68-40. Worldwide and Mexican news, with UP, AP, INS coverage, US columnists and comics.

## SAN BLAS DIRECTORY

San Blas is not a very big town, and if you take the 16-mile turnoff from the West Coast highway to the sea to visit this, the second oldest of the Pacific ports, it probably wouldn't be very long before you had all the information that follows well in hand. But there is a certain feeling of comfortable familiarity if you arrive at a place armed with facts and figures, so for:

**Hotels** — There is the Bucanero and the Plaza Hermosa. Rates are modest.

**Food** — The restaurant in the Bucanero Hotel, the Restaurant Torino, and for excellent seafood without fuss or garnish, but lots of natural atmosphere, try the little lunch stands on the beach. Don Heriberto Parra, he of the jaguars on pages 10 and 11, has a restaurant at the turnoff from the Pacific Coast Highway (Km. 29 north of Tepic). He serves good steaks, and it's a truck driver's stop if you need a recommendation that counts.

## NIGHT SPOTS



Capri, Hotel Regis. Supper club, featuring Italian singer Pino Barati; orchestras of Fernando Guarneros and Américo Caggiano. Minimum.

Afro, Hotel Plaza Vista Hermosa. Night club in an African jungle setting. Booked for March, Cuban songstress Olga Guillot. Two orchestras furnish continuous tropical music.

Hotel Continental Hilton. In the Belvedere. Vicente Garrido and his orchestra, and the Copacabana Quintet. In La Joya, intimate champagne salon, Chilean singer Malú Gatica. Minimum.

Jacaranda, Génova 44. Exclusive night club, modernistic in design. Floorshow includes *Dancing Waters*, carnival, and Mexican and French orchestras, with violinist Le Roy.

Hotel Alfier, Revillagigedo 18. In the Indra Bar, internationally known singers. In the Rondinella, the orchestras of Carlos Camacho and Antonio Espino with vocalist Della Ortiz.

Hotel Reforma, París and Reforma in Le Chanteclair, continuous dance music, international cuisine.

El Eco, Sullivan 43. Night club and restaurant-bar. Rock-and-Roll, Be-Bop, Dixie jazz, and Afro-Cuban music.

Quid, Puebla 152. Restaurant-bar with excellent food. Popular Mexican singer Elvira Ríos at 10 pm; from 9 pm, pianist Pepe Jaramillo and organist Nacho García.

Hotel Monte Cassino, Génova 56. In the restaurant-bar, pianists Rolando and José Luis; at noon, the trio Los Teclines, and at night, the Romaneros.

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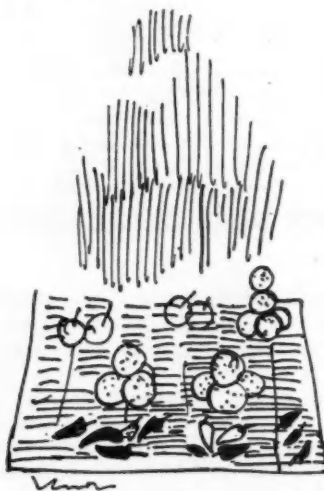


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**Hunting** — This is an area which you could say truly *teems* with animals. And if you have lots of money, but feel you lead a very dull life, write to Sr. Heriberto Parra, Apdo. 36 (means P. O. Box), Tepic, Nayarit, or to Col. Tex Purvis, Av. Juárez 64, México D. F. (his telephone is 12-96-75), and they'll arrange to take you *tigre* hunting. Col. Purvis also organizes and outfits expeditions for other game in other parts of the Republic.

**Fishing** — Bottom fishing up the estuaries and along the coast. Dugout canoes with outboard motors, which will carry 4, can be rented for 20 pesos (\$1.60) an hour. Fishing for sailfish and marlin from February to July.



Boats can be chartered for from 250 to 325 pesos (\$20-\$26) for an 8-hour day, including the bait. (See MTM, January 1957 for general information about fishing licenses and conditions).

**Sightseeing** — The trip to the ruins of the old town and fort, now invaded by jungle — consisting mainly of the Con-taduría, the largest of the buildings, intended for the port and customs offices, and the church. Boat rides up the jungle estuaries to look at flamingos and cranes, along paths of deep green, translucent water. There is

  
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Lent or Cuaresma in Mexico has become a time we look forward to because of some very special foods — to us, not fasting, but feasting.

There is *bacalao* (codfish) *a la vizcaina*, for which we give the recipe below, that has a special festive look — all red and white with touches of green and then long yellow chiles sprawling lazily across the top. All the ingredients can be found north of the border in any good specialty food store. It's very simple to do, but has to be planned a day ahead as the codfish needs to be soaked.

#### BACALAO A LA VIZCAINA (Serves 6)

1 lb. dried, salted codfish  
2-1/2 large ripe tomatoes  
2 Tbsp. olive oil  
1 clove garlic  
1/2 medium sized onion, chopped  
4 Tbsp. chopped parsley  
20 almonds  
20 stuffed green olives  
6 chiles largos (these are sold in cans and can be found at any Mexican specialty store)

Put the codfish to soak at least overnight, or better yet, for 24 hours, changing the water once. About 3 hours before serving time, put the codfish to simmering in the last water. Keep the flame low; don't let the water boil. Meanwhile, blanch almonds and sliver — not too fine, about 3 slivers to an almond. Chop tomatoes, skin and all, together with the onion. If you haven't got a garlic press, chop the garlic very fine too and mix with the tomato and onion. Chop the parsley separately.

After codfish has simmered for an hour, remove it from the fire, drain, and then pull it to pieces, removing the little bones as you go.

Put olive oil into deep saucepan, heat, and then add the chopped tomatoes, onion and garlic, and let the mix-

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ture simmer for about 10 minutes. Then add shredded codfish, slivered almonds, stuffed green olives, a little liquid from the olives, and the chopped parsley. Mix well and simmer, covered, for 30 minutes. Remove lid and continue cooking slowly until the liquid has all been absorbed — about 30 to 40 minutes.

Just before serving arrange the six chiles largos — they are the long wiggly yellow ones — on top, one to go with each serving. If you like the flavor of chiles, and these are comparatively mild, put them on top of the codfish mixture during the last 30 minutes of cooking. You can add potato cubes during the last 30 minutes of cooking; however, unless you are especially fond of potatoes or have two extra guests drop in and need a water-in-the-soup type remedy, we advise you to try this the first time without the potatoes. And this is one of those dishes that taste even better the following day.

If you are in Mexico during Lent, there are several other specialties to look for in the restaurants featuring traditional Mexican food — in Mexico City, you can find these dishes at the Hosteria de Santo Domingo, Belisario Dominguez 72, near the old Plaza de Santo Domingo; Fonda Santa Anita on Insurgentes 1089, and the Fonda del Refugio, Liverpool 166.

Probably the most famous dish of them all is *revoltijo*; do not be put off by the name, it only means a "mixture". The base is *mole*, the famous sauce made of ground chiles, peanuts, chocolate and spices, fried in oil and then thinned with chicken stock. The other ingredients — so you'll be on the lookout for them — are a large quan-

tity of *romeritos*, a green herb that looks like flat-bladed grass and is first cousin to the herb rosemary; cubed potatoes; shrimp or little shrimp pancakes made of dried ground shrimp and beaten egg; and chopped cooked *nopalitos*, the cactus with the wide fleshy leaf, despined and just cooked through — they taste a little like green beans. All this is cooked together for a short while and then served with snow white rice.

And *huazontlis*, similar in appearance and taste to broccoli, but with tough stems you don't eat. You do eat the little buds, though. The *huazontlis* are prepared by binding together several branches until each cluster looks like a miniature tree, about 6 inches long. Slivers of fresh cheese (like Hoop cheese) are slipped among the branches and the whole is dipped into beaten egg, fried and then put to simmer for a short while in the classic Mexican tomato sauce — just tomatoes, onions and garlic ground together — and sauteed in oil or a mild chile sauce. To eat, you pick up the *huazontli* by the bound end, which sticks out from the fat, egg-covered cap, tear it lengthwise into several parts, small enough so you can get all of the piece into your mouth at once, and drag it through your clenched teeth.

An old experienced *huazontli* eater will have only the bare twigs left after the first pass-through, but novices may have to nibble several times to make a proper clean job of it. But what a mouthful in one fell swoop — tender little green buds, chewy cheese, delicate fluffy egg and tomato sauce to provide the slightly tart nip that binds all the flavors together.

There's a special sweet that belongs to Lent and Holy Week, too. Called *torrejas*, it is made of slices of semi-sweet egg bread that are fried in an egg batter like French toast, and then put to soak and puff up in a simple syrup to which a goodly amount of rum or sherry has been added, and finished off with a sprinkling of *ajonjolí* (sesame seed).

And here we are, because of our advanced deadline, writing about Lenten foods with the beginning of Lent more than a month and a half away, and even though what we would like best right now is a nice big plate of *revoltijo*, when we passed through the market near our home this morning, there was not a *romerito* to be seen.

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